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AMERICAN ART NEWS.

Vol. III. No. 71.

NEW YORK, MARCH 18th, 1905.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—David H. King, Jr.'s collection of paintings, March 24-31.

Astor Library Building.—Colored plates from H. T. Trigg's *Formal Gardens in England and Scotland*.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Portraits of the 17th and 18th centuries.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Clausen Galleries.—Paintings by Hamilton Easter Field, through March 25; by Albert L. Groll, through April 1, and by George Inness, Jr., through April 1.

Durand-Ruel Galleries.—Paintings by Alfred Sisley and Jongkind and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Old masters of the Spanish, Italian and Dutch Schools.

Fifth Avenue Art Galleries.—Ehrich collection of old masters until March 24.

Fishel, Adler and Schwartz Galleries.—Paintings and water colors.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Kelekian Galleries.—Sixteenth century rugs, jardiniere and gothic velvets.

Klackner Gallery.—Special exhibition of water colors by George Elbert Burr, February 20 to March 18.

Knoedler Galleries.—Exhibition of rare water colors. 18th century mezzotints. Fine paintings.

Lanthier's Old Curiosity Shop.—Antique and modern jewelry and silver.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

McClees Galleries, Philadelphia.—40 paintings by William M. Chase, open through March.

Oehme Galleries.—Paintings and water colors.

Montross Gallery.—Horatio Walker's "The Wood Cutters," to March 22.

National Arts Club.—American Water-Color Society, March 8-27.

Pratt Institute (Brooklyn).—Paintings by Walter Shirlaw, March 13 to April 1.

Rohlf's Art Galleries.—Highest Grade American Art.

Schaus Gallery.—Fine modern Foreign and American paintings.

Wunderlich Galleries.—Etchings and Lithographs by J. McN. Whistler.

SALES.

American Art Galleries.—David H. King, Jr.'s collection of paintings, Thursday evening, March 31.

Fifth Avenue Art Galleries.—Last day of sale of stock of Messrs. Herter Bros., Saturday, March 18, at 2.30 P. M.

Ballroom of Waldorf-Astoria.—Sale by James P. Silo of Louis R. Ehrich collection of old masters, Friday evening, March 24.

A festival of all the arts will take place in Buffalo the last of May at the opening of the Albright Gallery, in which music, poetry, literature and painting will be represented. For some time past the committee on ceremonies of the Buffalo Fine Arts Academy has been busily engaged in arranging details for the formal opening and dedication, which will include an address by Charles W. Eliot, LL.D., president of Harvard University, and the reading of an original poem written for the occasion by Richard Watson Gilder, while the musical features will be under the direction of Horatio Parker, professor of music in Yale University. In the galleries an exhibition of paintings will be seen, contributed by the various art museums and leading col-

the erection of a suitable building for the paintings.

The National Sculpture Society has appointed the following jury to judge the competition for the prizes of \$500 for works representing portraits from life "in the round" and \$300 for works representing portraits from life "in relief": J. Q. A. Ward, Augustus St. Gaudens, Daniel C. French, H. A. MacNeil and I. Wyman Drummond.

Works must not have been started before November 1, 1904, and must be delivered at the National Sculpture Society, No. 215 West 57th Street, before 5 P. M. on November 6. Pieces may be submitted by any sculptor without regard to nationality or sex. Those accepted will



JAMES PRESCOT OF WARWICK.

By Sir Peter Lery.

One of the Ehrich Collection now on view at the Fifth Avenue Art Galleries.

lections of America, which will include masterpieces of world-wide reputation. Charles M. Kurtz, director of the Albright Gallery, already has devoted a great deal of time to the compilation of a list of works especially desirable, and many artistic treasures of the highest importance have been promised.

The report of the sub-committee of the board of regents of the Smithsonian on the art collection to be presented to the Government by Mr. Freer, of Detroit, shows that the gift is much more valuable than at first supposed. The present collection, known as the Whistler group, is valued at \$600,000, and to this Mr. Freer will add other collections worth \$400,000, making in all \$1,000,000. In addition he will donate \$500,000 for

be on exhibition at the society's rooms from November 8 to 13. The jury will give its decision not later than Saturday, November 11.

The work submitted may be in any material, showing as much of the upper half of the human figure as the artist may desire.

A very important Rembrandt, described in Bode's work on Rembrandt as one of the artist's finest pictures, has recently been sent to Mr. F. Kleinberger of No. 9 Rue de l'Echelle, Paris, the well-known expert in Dutch and Flemish paintings, to sell. It is interesting to note that this picture has belonged for 200 years to the same ducal family, and would be a valuable acquisition for a museum.

George H. Story, the acting director of the Metropolitan Museum of Art, is of the opinion that admission was refused to Frederick Linton's much discussed "Aphrodite" statue to the museum twelve years ago, on the ground that it was a modern work.

"I do not recollect the name of the owner of the rejected statue," said Mr. Story, "but from the fact that it was exhibited to me in a storage warehouse at Seventh Avenue and 53rd Street, where I understand Mr. Linton's 'Aphrodite' was stored; from the fact that the dates correspond, and that the 'Aphrodite' photographs which I have seen correspond with the appearance of the rejected statue, I assume that they are one and the same statue."

Mr. Story was curator of paintings at the time the statue was offered.

"The statue was offered to General Cesnola, the director, as a loan," said Mr. Story. "I went down to the warehouse and looked at it and decided that as it seemed to me the statue was a rough copy of the 'Venus of Medici' and a modern work. I therefore advised General Cesnola that it was best that we should not meddle with it. The statue was accordingly rejected."

Mr. Linton denies that the statue had been rejected by the museum, or that he had ever to his knowledge met Mr. Story. He said that it was General di Cesnola with whom he had dealt while the statue lay in the warehouse about the time referred to.

William M. Chase talked on Whistler before the League for Political Education last week and discussed the tariff on art. Robert Erskine Ely said the league had taken up the abolition of the tariff on art, and asked Mr. Chase to express his views on the subject.

Mr. Chase declared that, so far as he knew, there was no section or department in which an opinion was to be found in favor of the tariff on art. It was a detriment to the American artist, and did not favor the American people. Americans did not realize to what extent art was not a luxury. Art was a necessity. The wealth of France depended on the arts of the nation.

He continued that from every possible point of view he was in favor of an absolute removal of tariff from works of art. The artists, as a body, were in favor of its abolition. They considered the tariff a gross injustice to them because a fictitious value was placed on foreign products. The schools of France and Germany were open to students of any nation free, and it would seem a gross injustice for this reason alone that a tariff be placed on foreign art productions.

Mr. Chase asserted that America stood in need of the cheap kind of art that the tariff would keep out of this country, for the reason that it supplies the people with as much as they can afford and understand as a beginning in the appreciation of art. He hoped the league would succeed in abolishing the tariff on art.

Edwin Abbey was visited in London last week by King Edward. The King's visit, it is said, was made in reference to the coronation picture. It is frankly stated in London that Mr. Abbey will be a future president of the Royal Academy.

IN THE ART SCHOOLS.

The exhibition of the School of Applied Design for Women, which opened March 6, at 576 Fifth Avenue, and which closes to-day, March 18, has proved to be the most successful, in every particular, that the school has ever held, the interest shown in the work promising much for the future growth and development of the school.

On Tuesday, March 14, a reception was held at which the president, Col. Henry P. Wilson, and Mrs. Wilson, received, assisted by Mrs. Dunlap Hopkins, Mrs. Thompson-Seton, Miss Barnes, Mr. and Mrs. A. G. Hodenpyle, Mrs. William Lyman, Mr. and Mrs. A. A. Anderson, Mrs. James Martin, Miss Mildred Barnes and Dr. Andrew C. Humphreys, president of Stevens's Institute, while Miss Martin, Miss Parker, Miss McLean and Mrs. Fell served tea. This was followed by another reception on Friday.

The design by Miss Alice Holly, a copy of a famous rug owned by Mr. Charles Yerkes, is one of the many interesting and beautiful examples of the students' work, which merits unstinted praise.

The sixth annual exhibition of work of the Mae Benson School of Design was held last week, Friday and Saturday, at the Hotel Stanley, No. 127 West 47th Street. The work shown was that of the first and second year's work. The spring term of this school commenced Monday, March 13.

Henry P. Snell will conduct a class in painting during the coming summer in Venice. The work will consist of outdoor sketching, from the model, still-life and composition, either in water-color or oil, as may be selected. The management of the party and class will be under the direction of Mr. M. C. Boyd, who has had much experience resulting from several trips to Italy. While in Venice the party will live at Casa Frollo, which is a delightful old palace, possessing many acres of ground. The instruction will consist of two lessons weekly and one general criticism. Going by the northern route, traveling across the continent, and returning by the Mediterranean, will give the party a general view of several countries, and will also furnish an opportunity to visit many of the best galleries in Europe—the Louvre, Paris; the Brera, Milan; Academia Belle Arti, Venice; the Pitti Uffizzi; Vatican, Rospigliosi, in Rome, and Museum in Naples. The trip, which will consume ten weeks, will cost \$350 and will include all steamer and railroad fares, hotel expenses and fees to servants.

Mr. and Mrs. Snell, with Mrs. Parish, will spend May and June at Rye, Eng., when they will join the class in Venice.

In the absence of Mr. Du Mond, who has the art directorship of the Lewis and Clarke Exposition, the League summer classes at Old Lyme, Conn., will be under the instruction of Will Howe Foote.

Magazine cover designs by Frank and Joseph Leyendecker were on exhibition at the Art League from Monday, March 13, till Saturday, March 18. Some of these have been used by Collier's. The work shows good drawing, much fine texture rendering, and attractive coloring. Some of the designs are extremely decorative.

Howard Pyle is sending for exhibition at the League, stained glass window designs and other work by Miss Dougherty and Miss Rush, two of those doing the best work in his class at Wilmington. Both are old League pupils, Miss Dougherty having won the Saltus prize. They

have had the same kind of criticism from Mr. Pyle that he gives in his League composition class.

INDIANA NOTES.

The exhibition of paintings by Charles S. Connor, in progress at the time of his death several weeks ago, is still in place at Herman's art gallery in Indianapolis. Good prices have been realized, the value of his canvases, especially in view of the limited number left by him, having naturally increased since his death.

Prof. Ernest Fenollosa, of Columbia University, has been giving a series of art lectures in Indianapolis under the management of the public schools.

The success of the first art exhibition given in Marion, Indiana, reference to which was made here a few weeks ago, has been a matter of amazement to the managers of the Public Library in which the exhibition was held. The building is only an ordinary Carnegie Library, erected in 1901, but Mr. George Webster of the board insisted that a well-lighted picture gallery be part of the plan of the building, and although this remained empty for two or three years, the wisdom of Mr. Webster in making this provision is now shown. A collection of Indian curios was later presented to the library by an art lover of the city, while still another citizen gave a small collection of Japanese carvings and costumes. Several cases used by the Imperial Japanese commission at St. Louis were given to the library by a member of the commission, all this proving a nucleus for a permanent collection. The exhibit itself, made up of pictures by Indiana and foreign artists, was attended in the two weeks by 20,000 persons, the business men of the city being among the most frequent visitors. The school children went around with their catalogues studying the pictures day after day. "It has meant so much to the people here," says the librarian, "that we have determined to make it an annual affair, and the Library board feels that its money is well spent in that way." A committee has been appointed to procure funds with which to buy pictures to hang in the gallery permanently, the women's clubs of the town having voluntarily agreed to raise a certain sum. The first picture to be purchased will probably be Bundy's "Beech Woods," displayed during the exhibition, a charming water-color by Nakagawa, the Japanese artist, having been already presented to the library by a citizen of the town. Marion being a small city of some 20,000 to 25,000 persons, this movement is all the more commendable, there, of course, being no admission fee, but a free admission to all, as befits a public institution of this character.

The exhibition of rare books, art bindings, etc., to have been given by Miss Esther Griffin White in the Morrison-Reeves Library, in Richmond, Indiana, in December, was postponed until May, and after display there will be taken to several other cities in the State.

The Legislature of Indiana, whose sessions were brought to a close on March 6, voted an appropriation of \$35,000 for a statue of Morton, the great war governor, to be placed in the State House grounds in Indianapolis. One of the two statues in the Capitol in Washington is of this celebrated Indian. This Legislature also voted an appropriation for a statue of Gen. Lew Wallace as the other representative of the State in Statuary Hall.

AROUND THE STUDIOS.

Encouraged by the success of his private miniature exhibition in the Bryant Park Studios, Mr. Edouard E. Kaufer will shortly give a larger and more representative exhibit of his work in the Fifth Avenue Gallery.

Mr. Kaufer, while well known in St. Louis, Boston, Milwaukee and throughout the West, has only been in New York since last October. In Chicago he had a studio adjoining George Ade and McCutcheon in the Fine Arts Institute. Mr. Kaufer is a native of Vienna, where his art study began with Schuarkensky, the Polish painter, whose celebrated painting, "Nana," made some years ago a circuit of the world. To Poland, Kaufer followed the painter, studying with him for five years. In Paris he was the first and only student that Munkacz took in his studio. Mr. Kaufer's first stop in America was at Rochester, whither he came from Vienna to paint the portrait of Mr. Frederic Cook, Secretary of State in the Cleveland gubernatorial administration. In this country Mr. Kaufer, who is a young man, has devoted himself almost exclusively to miniature painting, excelling in delicacy and purity of coloring. At Newport last summer many well-known society folk, including Mr. Harry Lehr, Mrs. Belmont, etc., sat to him. His work is well known in Boston, where he painted eighteen miniatures of members of the Cheney family and six of Julia Arthur Cheney. Unfortunately for his coming exhibit many of his most notable patrons refuse to allow their miniatures to leave their homes.

Miss Marion Meagher has just completed in her studio in the Van Dyke Building, a virile portrait in oil of Hon. John Hinchliffe, the former epoch-making mayor of Paterson, N. J. The portrait will be hung in the City Hall of Paterson—the first work of art to adorn the building.

The artist is a gifted Dublin girl who has studied under the best masters in Paris. While in this country she has worked with Beckwith, Chase and other well known teachers. In the portrait of ex-Mayor Hinchliffe the character of the man is caught in a masterly, convincing manner. Color, modeling and technique are subservient to the artist's mastering purpose, which does not fail to impress the observer—"Here is a strong, honest, indomitable man."

Miss Meagher is equally skillful in modeling. She is particularly successful in low relief, being largely influenced by Rodin and St. Gaudens. The Peabody Museum at Cambridge has recently hung on its historic walls Miss Meagher's portrait in bronze of Professor Putnam, director of the ethnological department of the University of California. The portrait is in low relief. A duplicate is now in Miss Meagher's studio waiting shipment to the University of California, which ordered it on seeing the original at Cambridge.

She also modeled and colored the groups in the ethnological department at the National Museum of History, which are conceded the best of any museum in the world. She learned the secret of the coloring from the master of the art in Paris. The United States Government sent her to the Indian Reservation to study the Indians, the result of which is incorporated in the excellent Indian group in the Museum of Natural History.

At the Architectural Exhibition Mrs. C. L. Poillon had an interesting exhibit of terra cotta and white Parian unglazed pottery. Her tree tubs were especially

attractive, ornamented in primitive Indian and archaic Greek designs.

Mrs. Poillon is one of the few women who seem especially adapted to this line of art. She began about five years ago, making unglazed tiles, colonial pitchers, water bottles, tea pots and other tableware in a small way, and principally for her own pleasure. So unusual were her designs and coloring that prominent New York dealers became interested in her work and induced her to exhibit specimens at their shops.

It was not long before she found her New York studio inadequate for the growth of the business, so about three years ago built a pottery at Woodbridge, N. J. Mrs. Poillon makes most of the designs herself, her work showing great thought and artistic feeling.

Mr. Charles Frederick Naegle is at present in Atlanta painting the portrait of Mrs. Clark Howell, daughter of H. M. Comer, of Savannah, formerly the president of the Georgia Central Railroad.

Howard Chandler Christy has entered into co-operation with the publishers, Moffat, Yard & Co., who have secured the exclusive rights for all his future picture publications. All drawings by Mr. Christy issued in separate picture form will be published by them. A new set of "Pastels in Colors," by Mr. Christy, will be ready early in the spring.

Miss Marion T. Meagher, of the Van Dyck Studios, gave a reception in her studio March 11, at which she showed several of her portraits in oil and bronze relief.

Mr. Louis Windmuller has written a well considered and thoughtful article on the injustice of the present art tariff, which appears in the "Collector and Art Critic" of this week.

For several years past a young artist from Bohemia, Gustav de Muranyi, has made Baltimore his home and has done much clever work particularly in his portraits of men. He has painted members of the Chamber of Commerce, among others: Messrs. Frank T. Fedwood and Frank S. Hambleton. He also has painted a portrait of Mr. Walter de C. Poultney, which is a fine likeness, one of Mrs. Andrew M. Reid, and one of Mr. Charles Andrew McCannin, the latter unfortunately destroyed a year ago in the fire.

Mrs. Leslie Cotton has just finished a three-quarter length portrait of Lady Bache Cunard, in the style of Nattier, which is one of the artist's best pieces of work. Also recently finished are portraits of Mrs. Jordan L. Mott and Mr. Frederick Townsend Martin.

A western newspaper states in one of its recent issues that the work of Mr. John La Farge for the Supreme Court room of the new capitol at St. Paul, has not been pushed as rapidly as it might, owing to his age, he being seventy years old, when in reality the entire painting, "Moses Receiving the Law on Mt. Sinai," a canvas 27 x 13 feet, which was placed in the Capitol last December, was completed in twenty-seven days, a remarkable achievement when compared to the work of the world's greatest painters, who have, in some instances, devoted years to the completion of one picture.

Mr. La Farge's contract demands that his four lunettes are to be finished by September 28, 1905, and as he is now at work on the second of the series, a Greek canvas, "Socrates and Plato discussing in an Exedra," there is every indication of his contract being fulfilled within the prescribed time.

WITH THE DEALERS.

In the Bonaventure Gallery, No. 6 West Thirty-third Street, there is a collection of work by the early masters, most of them Frenchmen, although a few other nationalities are represented. François Primatice, one of the curiously mannered artists of the early 16th century, strongly personal, has a portrait of the famous Diane de Poitiers, who is seated in a costume of a slight order, with a Cupid at her breast, at which he points an arrow. In one hand she holds an apple, and about her lovely neck she wears costly jewels of exquisite workmanship, which the artist has obviously delighted in depicting. A small portrait of a gentleman of the court of Francis I is by François Clouet, painted in the finest detail. This is a gem in its way, and has all the peculiar characteristics of this artist.

On Monday, March 20, the collection of old masters, Mr. Louis R. Ehrich's collection of old masters will be placed on view at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, and will continue there until the evening of sale, which will be March 24, as announced elsewhere. There will be no other sales in these galleries prior to this one.

There will be no sales at the American Art Galleries, No. 6 East Twenty-third Street, next week, or until the sale of Mr. David R. King, Jr.'s collection of paintings on March 31. This collection will be placed on view at these galleries March 24, and will continue on free exhibition until the date of sale.

The portrait of a woman, by Douglas Volk, two portraits by the French portraitist Roussel, one of Mrs. Tanner, the other of Madame Gomelli, "Resting by the Way," by Arzt, a fine pastel, "The Confirmation," with much atmosphere, and the white and light tones finely handled, together with a landscape "In the Garden," by George De Forrest Brush, have recently been hung in the Knoedler Galleries, No. 355 Fifth Avenue. The "Young Student," a charming Henner, a landscape by H. W. Ranger, and a cattle piece by Van Marcke, are other recent additions. In the lower gallery are now on view a collection of "Fair Women," 18th century mezzotints, and a small, but unusual collection of water-colors, including what is probably the first and only water-color by Cazin ever shown in this country; one by Diaz, by Jacques, by Delacroix, one by Rosa Bonheur, a spirited study of a tiger, and an early example of Vibert, a landscape with figures, totally different from his later style. There are some fine examples of the modern Dutch school among these water-colors, by Israels, Blommers and others.

A fine old portrait, "Master Cathcart," by Raeburn, the three-quarter portrait of Princess Charlotte, by George Dawe, very mellow in tone, a portrait of himself, by Van den Bosche, and "Greenwich," by J. B. Pyne, have recently been placed on view at the Blakeslee Galleries, No. 358 Fifth Avenue.

What Mr. Brandus believes to be the finest Millet now in the market may be seen at the Brandus Galleries, No. 391 Fifth Avenue. It is called "The Seated Spinner," and comes from the Alexander Young collection of London, Mr. Young having sold it to the French dealers. Boussod-Valadon, from whom Mr. Brandus secured it. It is the same size as the famous "Angelus," and represents the figure of a young girl, her back against an oak tree, on the edge of a forest, bor-

dering on the plains of Barbizon. In the distance is a church, and in a field two men are working. It is a beautiful example.

The large monotone, done in dull green, called "At the Loom," by the Prague artist, Max Svabinsky, and which was exhibited at the St. Louis Exposition, now hangs in the Oehme Galleries, No. 384 Fifth Avenue, where it may be seen for a time. An interesting sketch of a woman's head, by Lenbach, a characteristic Detaille, a charming little Henner, the head and shoulders of a girl who wears a bright red gown, and a forest scene, by L. P. Dessar, are other recent additions to these galleries. Then there is a soft-toned painting by Schreyer, a barnyard, and the "Broken Branch," by Marie Dieterle, the talented daughter of the Dutch artist Van Marcke. It represents several cows and a calf, advancing along a road on the edge of a forest, the broken branch lying directly in their pathway. In the foreground is a fine white cow, painted with breadth and vigor characteristic of this artist, who gives the faces of her animals that expressiveness which proves that she paints them with love. As is well known, she has a fine stock farm, from which she draws her models.

Fine examples of the jeweler's and goldsmith's arts, from the Roman period to the last century, are now to be seen at Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue. There are quaint rings, with emeralds and sapphires set in hand-wrought dull gold, odd bracelets, and 16th century hand-wrought gold chains from Spain; strings of white coral, seed pearls, blue jasper and amber, and necklaces and dog collars of gold and gems, including one of beautifully contrasted sapphires in yellow, white, rose, brown, green and blue.

Sixteenth century prayer rugs, and other rugs of the Ladic, Koula, Giordes and Ispahan weaves, may be seen at the Kelekian Gallery, No. 262 Fifth Avenue, as well as choice Genoese, Gothic and Jardiniere velvets, Renaissance embroideries, fine Gothic tapestries, and beautiful potteries. There are also Egyptian, Greek and Renaissance bronzes, and interesting antique jewelry in odd designs.

Recently received at the Schaus Galleries, No. 204 Fifth Avenue, are "Silver Lamps at a Distant Shrine," by Wyke Bayliss, a scene in the Siena Cathedral, where the gorgeous coloring of this cathedral is finely rendered without bringing the peculiar striped effect of the black and white marble into undue prominence; a fine Maris, a scene on the sea shore; one of the characteristic poultry scenes of Jacque, and a painting of General Dombrowski in 1812, near Smolensk, by Chelminsky, with a fine example of Fritz August von Kaulbach.

Mr. Ernest Gimpel, of Gimpel and Wildenstein, sailed for Paris last week and will not return until another season. It is generally reported in art circles that Mr. Gimpel was fortunate enough to dispose, during his stay here this season, of the most important example of Rembrandt ever imported, to a prominent New York collector, for the largest figure ever paid for an imported canvas here.

At the American Art Galleries there were sold on Tuesday afternoon the studio effects of the late Edwin Lord Weeks; on Wednesday and Thursday evenings, also at the galleries, 123 original drawings in black and white, and sixty-six sketches, studies and finished pictures, while the sale concluded with the disposal at Mendelssohn Hall last

evening of eighty-four of the most important finished pictures.

It has been erroneously stated that these sketches, studies and finished pictures were the life work of the dead artist. They were simply the contents of his studio when he died.

The exhibition, which preceded the sale, and the sales themselves were not as well attended as they should have been, for the painter was a distinct personality, and a credit to American art. He had lived most of his life, however, in Paris, where he developed his art along Parisian lines, so that his work has never been well known here, while it was to be found in almost all the museums and many of the private collections of Europe. He was a pupil of Gerome and Bonnat, but the influence of the former is more evident in his work. When he was not in Paris, Mr. Weeks was travelling, for the most part in Persia and India, southern Spain and North Africa. He was early impressed with the life, atmosphere and color of the nearer and farther Orient, and for many years he painted carefully and conscientiously the scenes and life as he saw them of the semi-civilized or wild people of the East in the fierce sunlight and under the deep blue sky of the tropics. A constant exhibitor at the Salon, he painted at least an average of one huge canvas a year, to meet the modern Salon ideas, and interesting as are his larger canvases and instructive to the student of Eastern life, manners and customs, well drawn and composed, and striking in color, they are yet little more than panoramas. Some of these, and especially the "Last Voyage," the "Open Air Restaurant," "The Indian Barbers," the "Emperor Leaving the Delhi Mosque," are really sumptuous canvases, with splendid detail and fine characterization of types. The best of the larger canvases from an art standpoint, however, is the "Bazaar, Ispahan," which his widow has presented to the Metropolitan Museum.

Some of the smaller sketches and studies have more spontaneity and personality. To sum up, the art of Mr. Weeks is good but uninspired. This is shown when his works are compared with those of Pasini or Fromentin.

Twenty-six thousand four hundred and three dollars was the total amount realized for the four days' sale of the consignment of furniture and bric-a-brac from the Maison Ollivier, held last week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. This amount was considered satisfactory by the auctioneer, Mr. James P. Silo.

The sale of the R. D. Vorce collection of Oriental porcelains and modern pictures, which was concluded at the American Art Galleries last week, netted a grand total of \$65,861.25. This was considered a satisfactory result. The attendance was fair, but the bidding was at no time spirited.

The old Knickerbocker Athletic Club building at the southeast corner of Madison Avenue and Forty-fifth Street, which has been standing idle for several years, and which has in that time passed through several ownerships, has been purchased by the Tiffany Glass and Decorating Company from the Century Realty Company. The Tiffany Studios, now at 335 Fourth Avenue, will be moved to the former clubhouse next fall. The building will be extensively remodeled. A place will be fitted up in it for exhibition of articles manufactured by the stained glass and allied trades.

Mr. Roland Knoedler, of Knoedler and Company, has been confined to the house for nearly a fortnight past with a severe cold.

HERE AND THERE.

Mrs. Anna B. Leonard, president of the New York Ceramic Society, and institutor of several of the other Ceramic Societies of this country, has received an urgent letter from friends in England of great interest as indicating the quality of the Arts-Crafts movement there, in that it begs her to conduct a class of prominent society women in porcelain decoration, in London, during the coming season.

A cablegram from London states that a correspondent of the "Times" gave an account of a discovery in Egypt by Theodore M. Davies, the American Egyptologist, which, he says, is the most important made by any explorer since Egypt was opened to European research.

Mr. Davies has found a tomb never plundered or visited since the age of the Eighteenth Dynasty, and still filled with royal treasures of the time when Egypt was mistress of the East and the source of its supply of gold.

The tomb was found on February 12, midway between the well-known sepulchres of Rameses IV. and Rameses XII. It proved to be the burial place of Yua and Tua, parents of the Famous Queen Teie, wife of Amonhotep III. and mother of Amonhotep IV. of the Eighteenth Dynasty.

The treasures with which the tomb was packed from end to end, constitute the richest spoil of ancient Egypt it has fallen to the lot of any explorer to unearth.

The death of the well-known sculptor, Gabriel Jules Thomas, on the 8th of March, is reported from Paris. He was an officer of the Legion of Honor, a member of the Institute of France; received the Grand Prize at the Beaux Arts in 1848, and first medals at the expositions of 1867, 1878 and 1889.

Among the rare souvenirs of the Masonic Temple treasury, Twenty-third Street, near Sixth Avenue, is what is said to be "the best likeness of Washington in his later years in existence." It was made for Major Andrew Billings, and the knot of soft brown hair accompanying it was inclosed in a letter written by Washington to Major Billings, under date of June, 1783, Newburgh. This miniature-like portrait shows our first President in the dress of Commander-in-Chief of the Continental Army. The face is in profile and the expression is one of great sweetness and dignity.

Mlle. Rodenay, the best pupil of Humbert, is a talented young French artist who took up drawing only six years ago and painting four years ago, hopes to be able to take part in the next concours, and her ambition is to become the first woman pupil of the school of Rome. She has recently finished a large picture, Venetian in subject, which has been much praised in Paris.

M. Benziger has painted a portrait of the late President McKinley for the Metropolitan Museum of this city. Conforming to the widow's wish, he has given the subject an official character which is not quite what he would have preferred. The artist was a pupil of Bonnat and Bouguereau, and has retained certain of the qualities of both of these masters in his work.

All six of the paintings loaned to the Union League Club for its recent exhibition by Mr. Louis R. Ehrich, will be included in the sale of his collection at Waldorf-Astoria, Friday evening, March 24.

AMERICAN ART NEWS.

Published Weekly by the
AMERICAN ART NEWS COMPANY
INCORPORATED.
Offices: 1265 Broadway, New York
Telephone: 3619 Madison Square

SUBSCRIPTION RATES	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 6 Union Square, this city, and John Wanamaker's and E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Realizing that it is often inconvenient, if not impossible, for buyers and collectors to attend art auction sales in New York, or elsewhere, this office is prepared to execute orders for purchase at such sales, giving prospective buyers the benefit of expert knowledge and acquaintance with values. We are also prepared to execute orders for the purchase of pictures or art objects from studios or galleries at a reasonable commission.

The news telegraphed from Mexico that a Mr. Snyder, of New York, had secured for a sum of some \$30,000 a genuine Murillo in Mexico is to be received with caution. The output of genuine Murillos throughout Central and South America has been very large in the past twenty-five years, but, as a matter of fact, the find of one genuine example has yet to be recorded. The early Spanish explorers of Mexico and Central and South America and their descendants when they built their cathedrals, and wished to embellish them with pictures, secured, generally through the monks and priests, thousands of canvases from Spain and Italy. Even had the money been forthcoming for the purchase of genuine examples of the old masters, it is not likely that they could have been secured from such distant countries. So

recourse was had to the students and copyists of the times, and thus Mexico and the Americas are full of such copies.

The announcement by the National Sculpture Society that it will give two prizes of \$500 and \$300 respectively for portraits from life "in the round" and "in relief," is another proof of the firm hold that portraiture has taken upon the public. This move of the Sculpture Society is a good one. It is an evidence that the sculptors of the country have a claim to some of the pickings that the fashionable craze for portraiture has been and is giving to the painters, and in the fashion of having one's portrait done in sculpture can be once established, many a struggling artist with the chisel will find his income greatly augmented.

Attention is called to the views of William M. Chase in another column, on the subject of the present art tariff. Mr. Chase voices, in all probability, the feeling of all true lovers of and believers in American art. The absurdities and inconsistencies of the present tariff, interpreted as it is, as a rule, by customs officers seemingly ignorant of art, or of any acquaintance with art works, have been proven several times of late. Witness the refusal to admit the etchings of Mary Cassatt as original art works, the placing of an extreme duty on Gerome's bronze statue of Bellona, on the ground that it was manufactured metal, and the levying of a duty of 45 per cent. as cotton on a picture done in canvas in aniline colors by an artist of the Vatican and imported for a church in Chicago.

As was anticipated, Sir Caspar Purdon Clarke, the new director of the Metropolitan Museum, gave out an interview on his return to London last week, upon his brief visit here. This interview has excited wide interest the country through; is on the whole well considered, and emphasizes the wisdom of his choice as director of the museum. The director's remarks on the present position of American artists and the schools for their training have met with general approval, and those artists and art lovers who have been laboring and hoping for the establishment of a distinctive American school, which shall have its inspiration in native scenery and life, find much encouragement in Sir Purdon Clarke's views. In a word, Sir Caspar hopes to be able to teach Americans to have greater confidence in their own artistic judgment, resources and arts, as applied to the material development of the country. His views, except on the question of American art schools, to which he does not seem to have been able to devote any attention or study, with the result that he appears to be ignorant of the number and excellence of such schools in America, have been indorsed by William M. Chase, Carroll Beckwith, F. W. Freer and other leading artists, by Harrison Morris, of the Pennsylvania Academy; John M. Carter, of the Maryland Institute School of Art and Design; Frederick B. McGuire, director of the Corcoran Art Gallery; C. Howard Walker, of Boston, and, in fact, by almost every prominent artist and art

director save Mr. Halsey C. Ives, of St. Louis, who does not agree with Sir Caspar that Americans fail to appreciate the art of their countrymen.

Philadelphia, some twenty years after New York, has an art or rather an archaeological scandal, which has points of resemblance to New York's celebrated Cesnola-Feuardent case of the early eighties. Briefly stated, the case is as follows: Professor Herman V. Hilprecht, of the Museum of Archaeology, connected with the University of Pennsylvania, has been charged by Dr. John P. Peters and Professor William Ward, of New York, and indirectly by Dr. Ranke, of the university, with having published illustrations and articles upon two ancient clay tablets covered with cuneiform writings, as having been found by him in the ruins of a so-called "temple library" in the buried city of Nippur, in Babylonia, when, as they assert, these tablets, whose validity is not questioned, had been purchased by Dr. Peters and others some years before Dr. Hilprecht went to Nippur, and came from Babylonia. Other minor charges are that Dr. Hilprecht has not found any library at all, and has misstated the time spent by him in excavations at Nippur.

To these charges Dr. Hilprecht has thus far failed to reply, with the result that Mrs. Cornelius Stevenson, founder of the museum, and prominent in Philadelphia social and art life, has resigned, together with four of her fellow trustees. Unless Dr. Hilprecht can clear himself of the charges, he will stand convicted of unprofessional conduct, to say the least.

ART STUDENTS IN MUNICH.

For fifteen dollars a year the German art student may have easel room in the Academy School, and the full privileges and advantages of a thorough art training, this fee including everything, from model fees to criticisms from the most distinguished artists, the only additional expense being for working materials. And in the event of some very poor student being unable to pay these there is always some way found for him to do so.

When fairly advanced, if a student shows any unusual ability, he is given a private atelier, either quite alone, or with one other student, in the Academy building, where he may work by himself, and still have the criticisms of his chosen professors. This atelier may be retained for almost an indefinite period. All art exhibitions and museums in Munich are free to the art students. Theatre and opera tickets are half price. They have half rate admissions to the public baths, and receive special care, rooms, etc., free of charge at all hospitals when ill. If living outside of Munich, they are given special reduced rates on the railways: the most important medical college throws open its amphitheatre for regular courses in anatomical lectures by one of its finest anatomists, free of charge, to the art students.

Apart from the Academy, and the several private ateliers for students, there is in Munich an institution peculiar to herself. Here students or young artists who are not able to go to schools, may work from the model during the day or evening, by paying a very small sum—about ten cents—for the whole evening. Many a poor fellow gets his start in art training in this way, while to the fully-

fledged artist in straits as to model fees the little workshop comes as a boon for keeping in practice from the figure. Men who work at these rooms are called Hospitanten.

Everybody in Munich takes interest in her art students, and be a man ever so shabby and unprepossessing in appearance, it makes things all right the moment he shows his student ticket.

The Prince Regent is a familiar figure at the Academy and in the private ateliers of the artists and students. He drops in at the most unexpected moments. He is looked upon as the patron saint of young art, and is very liberal in his purchase of unknown men's work.

The attitude of the student toward his professor is such that however much hilarity there may be in the class room at the moment his step is heard outside, at the opening of the door instantly every man jumps to attention, and a pin dropped could be heard during his stay. Heads are bowed as he passes from one easel to another, and on leaving, the atelier door is opened wide for him, and the students bow low. It is told how one morning during criticism an irrelevant American student was whistling softly to himself when one of the Germans rushed up to him on tiptoe and said, with excitement: "You must not whistle when the professor is here."

Every new student has always to give a "spread" shortly after joining the class—not an elaborate one, of course, the regulation supplies being of a very simple kind. After the master has left the room the new student sends the model out for bottled beer and sausages, as many for each student as his income allows, and a feast takes place with toasts to everyone, to the model, to the old masters of Germany, and the Venus de Milo in the hall.

The life of the women art students differs very little from that of the men. They have their own Academy and private ateliers and so far as talent goes there is very little difference between the two. Most of them are Germans, some few Hungarians and Swiss, but rarely one finds either an English or American girl in the classes. Those who can afford it live in pensions, others rent little rooms for a few marks a week, get their own breakfasts and go to restaurants and cafes for their dinner and supper.

The Munich art student, apart from his own atelier, knows scarce anything that goes on in the whole academy. He never thinks of crossing the threshold separating one class from another, except during exhibition time at the close of the year's work, when he is given the freedom of the other ateliers.

These exhibitions at the close of the academy classes in July are interesting and quite characteristic. The whole of the year's work is submitted to each class professor, and he chooses the pictures or drawings he considers the best. These may be framed or not, just as the student likes, may be hung or tacked on the wall of the class room, or tumbled in artistic disorder on the floor—any way that suits the fancy of the student on the day of sending in. The work of arranging is left to the students themselves, and most of the canvases are not signed, every man being willing to let his work stand as the product of the academy. The professors confer honorable mention and medals for those working in classes and medals for those in private ateliers.—L. Van Der Veer in "The International Studio."

Four members of the design class of '05, of the Pratt Institute, were represented at the exhibition of the Architectural League, which closed last week. They are the Misses Harrison, FitzGibbons, Jones and Judson.

CHICAGO ART ECHOES.

Mr. Henry Reinhardt had a very fine example of Mauve in his galleries, No. 207 Michigan Boulevard, Chicago, which he sold one week before the famous Waggaman sale in New York. A week after this sale he was offered \$20,000 more than he had sold it for, showing the sudden advance in price of this artist's work.

These galleries in the Fine Arts Building are the most extensive west of New York, and contain a choice and valuable collection of important pictures of the modern schools. Mr. Reinhardt pays frequent visits to the East and attends all the important sales in New York, where he is known as a generous purchaser.

Interest is centered this week at O'Brien's Galleries in the Charles H. Woodbury group of marines. There are twenty-six oils in this exhibit, which were recently shown at the St. Botolph's Club, Boston. Mr. Woodbury will be here next week. He is showing the most important collection of his canvases ever put on exhibition here, and his work has made a deep impression. His sea views are majestic and profound in their meaning, and his brush shows great force and breadth.

In the same gallery is a large canvas by B. J. Blommers, executed in his earlier manner. There are two sympathetic figures in the foreground against a somewhat characterless heath.

S. P. R. Triscott is also exhibiting a group of paintings here which are delightful and interesting sketches of Monhegan. They are somewhat conventional, but show delicacy and refinement.

The Thurber gallery announces an exhibition of paintings of "Country Children," by Adam Emory Albright for next week. They are New England coast studies. Two fine landscapes, a Monchablon and a Cazin, are now on view in this gallery. The Monchablon shows a town on the hill-top with a river and pasture land in the foreground, and is considered a superior work of this artist, while the Cazin is a charming glimpse of the Seine.

At the Reinhardt Gallery there is a splendid Munkacsy on view called "The Courtship." It was recently brought from the Waggaman sale in New York. This is sharing honors with a lovely Van der Weele. A fine Dutch interior by Pieters is also shown—a peasant's cottage at noonday, and is brilliant and beautiful. There is a Monchablon, showing a delicate spread of fields, and a small Breton called "Evening Glow," a jacque sheep studv, two portrait heads by Israels, and an expressive canvas by Baxter called "The Secret." Also a Diaz, showing a forest scene, and an exquisite Boudin, with a glimpse of the Honfleur coast.

At Moulton's Art Rooms may be seen an excellent Venetian scene by Ziem, of brilliant composition. There is also a Sherrin landscape in bewildering autumnal shades, and a Jose Weiss landscape, showing a bridge over a stream and twilight on a heath, of elusive, bewitching, poetic quality. The Osthaus dog studies are the especial attraction here for the general public.

The Swatica Shop announces the removal of its art craft studio to the Fine Arts Building. The opening exhibition begins this week. It is composed of Newcomb needlework from New Orleans, Grinnell woodwork, Pequot rugs, and some unique hand-wrought jewelry from various studios, principally those of Miss Carson, Miss Luther and Miss Bessie Bennett.

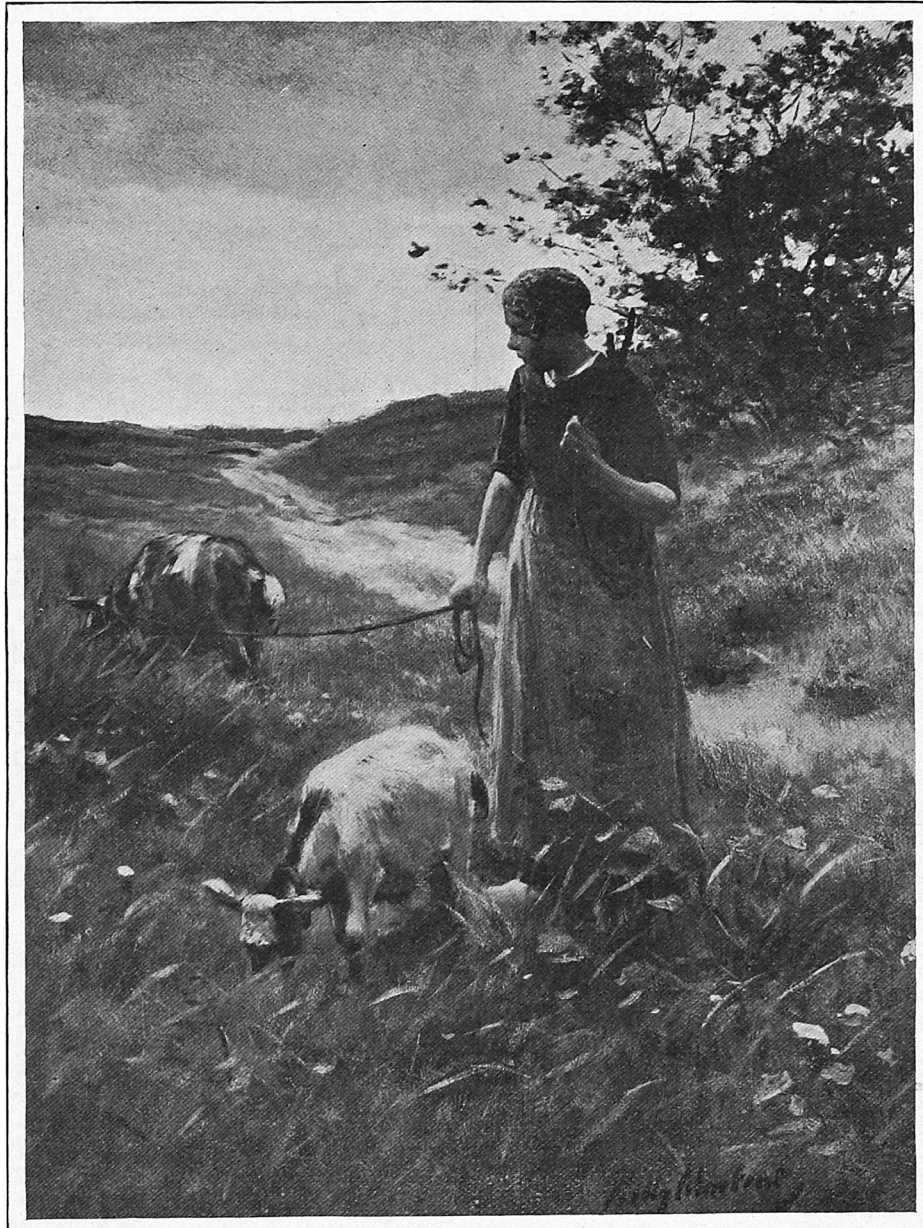
Miss Elizabeth Strong of Boston has joined the north side colony and is occupying William Wendt's studio. She is at work upon a commission from Mrs. Archibald Freer. Wendt shortly leaves for California.

The Jackson Park colony has acquired a new member in Miss Elizabeth Krysher, who will become a leading spirit in a little group headed by Eva Watson Schutze and Lou Wall Moore.

The Art Institute announces the names of the prize winners in the competition for the best poster designs, for the coming Shakespearean festival of the Ben Greet players, to be held in April. The

nection with the Department of Art of the World's Fair at St. Louis, and his representation of Bulgaria on the International Jury of Awards.—The Buffalo Express.

Mrs. Kirby Flower Smith, formerly Miss Charlotte Rogers, daughter of the late Edmond Lloyd Rogers, and wife of Professor Smith of the Hopkins University, has a most interesting house on Park Avenue, Baltimore, filled with old family furniture, bric-a-brac, and portraits of her ancestors. Mrs. Smith's collection of miniatures is remarkably fine. Among the valuable articles owned by this family is a bracelet with a cameo setting of the head of



Now on view at the Oehme Galleries.

LANDSCAPE.
By Willy Martens.

prize-winning designs are now on view in the Studebaker Theatre, and the winners are Sarah K. Smith, William E. Scott and Ethel Stiles. The prizes were offered by the Bureau Agency of Music, and many admirable posters were submitted.

Mr. William Clausen, of the Clausen Galleries, has been confined to his house with a threatened attack of pneumonia and diphtheria, but is now happily convalescent.

Charles M. Kurtz, director of the Albright Gallery, has just received from the Prince of Bulgaria the Cross of the Order of Merit, of the grade of officer of the order. The decoration is an exceedingly handsome one, the cross, of gold and white enamel, is suspended from a representation of the Bulgarian Crown—in gold and red enamel—and this in turn depends from a ribbon with a rosette of the Bulgarian colors, red, green and white. The order is conferred upon Mr. Kurtz in recognition of his work in con-

Christ, given to Miss Eliza Munroe (who lived much abroad) by Pope Gregory XVI.

Mrs. Harper Pennington, the wife of the well-known artist formerly of Baltimore, but who now makes his home in New York, has taken up photography. Mrs. Pennington's specialty is the portraits of women with their children, taken in their homes. Some of her work is remarkably fine, among recent portraits being those of Mrs. James T. Dennis, Mrs. W. W. Spence, Jr., and little Ida Lee Spence. Mrs. Pennington was before her marriage Miss Lena Theobald, daughter of Dr. Samuel Theobald. Her brother, Samuel Theobald, Jr., is doing caricatures for the Baltimore Afternoon News. Mrs. Pennington has been much in Baltimore this winter, but will spend the spring in New York. Mr. Pennington has recently made some excellent copies of the old and well-known collection of Mercer pictures, owned now by Mrs. Edwin J. Farber, and different members of this Maryland family.

ART NOTES FROM BALTIMORE.

An interesting exhibition of paintings and sketches was held at the Charcoal Club last week. Monday evening (the 13th) a smoker was held and many of the pictures were disposed of by auction, half of the proceeds going to the club and the rest to the artists represented. Among those who exhibited were Messrs. Carroll Lucas, Irving Ward, Professor Whitman, Thomas Corner, A. Y. Hambleton, John Siegel, Charles Watson, J. C. McPherson, Reuben Wightman, E. G. McDowell, Jr., William M. Rost and Charles Wilson. Mr. Lucas has illustrated for several magazines at different times and is very clever in this line. Mr. Corner is a well-known portrait painter and has done much good work. Among the women whose pictures were hung were Miss Kremelberg, Miss E. R. Lucas, Miss L. Cannon, Miss West, Mrs. Price, Mrs. Ford, the Misses Vinton, and Miss Martenet.

The pen and ink sketches exhibited by Messrs. W. F. Marrimer and W. Charles Tanner, of Chicago, were well known.

In the statuary, a bust of Sidney Lanier by Mr. Ephraim Keyser, and several pieces of Mr. Edward Berg were admired.

The old Gregg Mansion on Charles Street, near Center Street, was bought several years ago by Mr. Faris C. Pitt, where he has one of the finest collections in Baltimore of antique mahogany furniture, old English silver, and Sheffield plate, Chinese and European porcelains from the Duke of Cambridge and other collections. Mr. Pitt has also some charming paintings, old and modern, as well as sketches and colored prints. His rooms are marvels of beauty.

It is nearly fifty years ago since Druid Hill Park was purchased by the city from its owner, the late Lloyd Nicholas Rogers, whose first wife was Eliza Law, the great granddaughter of Mrs. George Washington. His second wife was Hortense Hay, a granddaughter of President Munroe. The family is now represented by Mrs. Goldsborough, Mrs. Kirby Flower Smith, and Mrs. William Watson McIntyre and their children. Many beautiful things are owned by these descendants of this rich and well-known Colonial family. Among the portraits of interest are those of James Munroe, by Rembrandt, Peale and Lambdin, one painted of him as a young man, the other one when he was older. There is also a lovely miniature of Mrs. Munroe, by Seme, and an interesting portrait of Queen Hortense by Gerard, sent by the Queen to her young god-daughter, Hortense Hay.

Mrs. Goldsborough has among her collections of laces a fine veil, said to have been Mrs. Washington's wedding veil. There is a lace dress, too, in this family, which has been worn by five different brides in nearly as many generations. The first owner was Miss Kortright, the beautiful Tory belle of New York, who married James Munroe, afterwards President.

The galleries in Mr. Walters's Mt. Vernon Place residence are now open to the public as always in Lent, the money for admission going to charities. The gallery, however, will only be open during Wednesdays and Saturdays in March, as the new work to be done will necessitate having it closed in April. The famous Massarenti collection purchased by Mr. Walters from Don Massarenti, of Rome, will be placed in the new gallery. The collection cost one million dollars and was brought over by a steamer specially chartered.

NOTES FROM BOSTON.

The Copley Society's loan exhibition, March 15, at Copley Hall, will consist exclusively this year of paintings by Claude Monet, the most distinguished French impressionist.

A large proportion of Monet's most famous works are to be found in American galleries, private and public, and practically all of these have contributed generously to this exhibition, Durand-Ruel & Sons lending twelve fine examples; Mrs. Potter Palmer, of Chicago, seven, and Mr. James Sutton, of New York, ten.

The collection will consist of the following list:

"Matinee sur la Seine," "Sea Cliff in Brittany," "Haystacks, Giverny," "Old Fort at Antibes, France," "The Minstrel—Antibes," "Hay Cocks—Giverny," "Land and Sea," "Snow Scene," "Antibes," "Falaises pres Pourville, 1882," "The Hills of Vetheuil, 1880," "Autumn on the Epte, 1886," "Fishing Boats at Felle-Isle," "Sunset on the Seine, Winter, 1880," "Le Val de Falaise, Giverny, 1885," "Effet de Neige," "Penpliers," "Vue de Vetheuil, 1877," "Le Poste des Douaniers, 1897," "Haystack," "La Tamise a Londres. Effet de Brouillard," "Dawn on the Oise," "Hillside at Giverny," "Norway," "Chalk Cliffs of France," "Entree du Village de Vetheuil," "Snow Scene," "Coast Guard Hut," and "Poplar Series."

An exhibition of the work by the Students' Club will be opened March 20, at the gallery of C. E. Cobb, 346 Boylston Street. William Dean Hamilton and Philip Hale will be the judges.

At a meeting of the senior class of the Massachusetts Institute of Technology last week, a proposition was considered to repaint the frieze in Huntington Hall. The original panels by Paul Neffin are said to have been the first serious attempt at mural decoration in this country, antedating William Morris Hunt's paintings for the Albany capitol.

Money is now being raised to purchase the original sketches from the artist's widow, and it is proposed that the class of 1905 attend to replacing the panel containing the figures that were afterwards used as the seal of the institute, and which together with the other panels, was destroyed when alterations were made in the hall.

Pray and Gallagher, landscape architects, No. 2 Park Street, Boston, are now issuing a circular of their spring work, which is of special interest to those who contemplate the development or improvement of their home grounds; in short, to all who may desire expert assistance in designing the arrangement of land—for whatsoever use, so long as the beauty of its appearance is to be considered.

Sidney L. Smith, the Boston engraver whose portrait etchings have recently attracted such favorable notice, is now engaged on a large etched portrait of President Roosevelt, surrounded by an engraved border, a recall of French 18th century work, for which the President has given the artist an opportunity of working directly from life. As there is no good engraved likeness of President Roosevelt available, this is an excellent opportunity for Mr. Smith to display his peculiar talent in working after the manner of the great 18th century French engravers, in which he has been remarkably successful.

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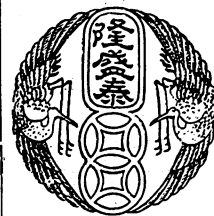
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EXHIBITIONS NOW ON.

An exhibition of paintings by Alfred Sisley will open at the Durand-Ruel Galleries, No. 6 West Thirty-sixth Street, to-day, and will continue there for three weeks. At the same time and place some paintings by Jongkind will also be shown.

The exhibition of miniatures by Ava de Lagercrantz, which has met with much favorable comment, closed Wednesday at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue.

The annual exhibition of the American Water Color Society at the National Arts Club, No. 37 West 34th Street, comprises but sixty-nine examples this year—a marked contrast to the former exhibitions held in the old Academy of Design, when hundreds of water colors covered the walls.

W. Granville Smith's, "The Bat," received the Evans prize of \$300 as the best water color. Some notable examples are also shown by Agnes Abbott, J. G. Brown, Carlton Chapman, C. C. Cooper, C. C. Curran, Charles Warren Eaton, George W. Edwards, Frank R. Green, Childe Hassam, Winslow Homer, Bolton Jones, George W. Maynard, Luis Mora, Leon and Percy Moran, Rhoda Holmes Nicholls, J. C. Nicoll, Walter L. Palmer, W. Merritt Post, Edward Potthast, F. K. M. Rehn, W. T. Richards, W. M. Robinson, Walter Satterlee, Walter Shirraw, R. M. Shurtleff, George H. Smillie, F. Hopkinson Smith, Henry B. Snell, James Symington, W. J. Whitmore and R. F. Zogbaum.

The collection of Old Masters which is to be sold at the Waldorf-Astoria on Friday evening, March 24, and which was on exhibition all this week at the Ehrich Galleries, has made a great stir among art lovers of New York. This because of the unusual quality and the wide range of masters and subjects included in it.

The paintings will be on exhibition all next week, beginning Monday, March 20, at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, between Thirty-fourth and Thirty-fifth Streets. Every painting of this collection will be sold under absolute guarantee of genuineness. Our readers should examine these paintings, as they are well worthy of critical study.

On the 13th of March three exhibitions opened in the Clausen Galleries, No. 381 Fifth Avenue. Fifty paintings by Hamilton Easter Field will remain there only until March 25. Twenty paintings by George Inness, Jr., will remain until April 1, as will the latest paintings by Albert L. Groll.

The eleven pictures by Albert L. Groll show this promising painter's versatility satisfactorily, and the little display ought to greatly enhance his already deserved reputation. Like many of his fellows, Mr. Groll has been experimenting of late on Whistlerian lines, and of his six so-called harmonies three are very suggestive of the eccentric tonalist. The two harmonies in gold and silver strike a more individual note, and have delicious tonal quality. The delicate and diaphanous "Early Morning" suggests J. Francis Murphy. In "The Milky Way" there is a sense of mystery which is very attractive, and the "Falling Leaves" is a glowing piece of color. The most distinctive and individual work, however, shown is the "Sandy Hook Cedars," a delightfully

simple, natural and strong landscape, very true to the locality. The artist is to be congratulated upon this exhibition.

Twenty examples of George Inness, Jr., show him at his best. All are rich in color and tender in sentiment. The influence of the elder Inness is as always noticeable in the son's work, and especially in the Montclair landscape, "The First Snow" and "The Meadow," both of which would be most creditable to the elder man. There are among the other canvases some really beautiful examples, especially the "Sundown," "At the Ford," "On the Hillside" and "St. Andrews, N. B."

Of the fifty sketches and studies, for few of them are anything else, shown by Hamilton Easter Field, over one-half could have been omitted with a resultant stronger exhibition. With so few finished pictures in the display, it is difficult to form a fair judgment of the painter's abilities. He would seem to have a good and fairly rich color palette and nice tonal feeling. The "Passing Shower" is too directly influenced by Whistler. There are nice sunlight and good composition in "San Giorgio, Venice," and a portrait, "The Widow," shows some talent for characterization.

For the present exhibition and coming sale at the Ehrich and Fifth Avenue Galleries an artistic and effective catalogue has been prepared, with a number of half-tone illustrations, of some of the most striking pictures in the collection. The cover is in boards of dull gray tint, lined with gold, and is most attractive. Mr. Ehrich, in a preface, makes the novel announcement that with every example sold a card will be given the buyer containing a guarantee of the genuineness of the painting, that it is an original, not a copy, and was painted in the epoch in which it is placed, and is characteristic and worthy of the artist to whom it is attributed. The card will further state that should these facts be disputed by competent, expert authorities, the painting will be returnable within one year of the date of sale at the cost, plus interest at five per cent., or will be exchangeable at the full purchase price for any painting in the Ehrich Galleries within five years.

An exhibition of miniatures and pastels by Harriette R. Strafer opened last week at the 67th Street Studios and closed to-day. Portraits of Mrs. Mary Houghton, wife of Rev. Houghton, of the "Little Church Around the Corner"; Mrs. Robert Webb Morgan, Mrs. William Walton Rutherford and Mr. John Roach are included among the collection.

The exhibition of paintings by Jonas Lie, now at the New Gallery, No. 15 West 30th Street, will continue there until March 22. This gallery is an attractive little room, well lighted, and hung in dull green, with floor covering of the same hue. An ante room with various periodicals, the walls hung with photographs and etchings, makes a favorable impression upon entering. Of the pictures by Lie there are forty-one. Snow scenes predominate, although there are a sufficient variety of subjects, all being landscapes. The artist succeeds in conveying motion admirably, as, for example, in "Autumn Wind" and "Watching a Storm." "A Mill Race" was awarded a silver medal at the St. Louis Exposition. "The Hillside," a slope entirely covered with snow, the only color being supplied by an odd light in the sky, is effective, the tones well handled. "Winter Idyll" and "Sunlit Snow," the latter showing a group of vividly colored

houses on the summit of a snow-covered slope, with a decidedly blue light on the snowy foreground, are owned by William M. Chase.

At the Powell Art Gallery, 983 Sixth Avenue, an exhibition of the recent works of Paul Cornoyer will open to-day and will continue until April 6.

The art committee of the Union League Club by and through the remarkably beautiful exhibition of portraits by the early French masters arranged for the March display, and which attracted so much attention that it was continued through this week, redeemed its reputation, which had suffered from the poor quality of the previous exhibitions this season. The handsome galleries never looked more attractive than with these charmingly decorative canvases on its walls. Some of the examples and notably those of Lancret, Largilliere, Nattier, Boucher, Van Loo and Vigee Le Brun, loaned respectively by Messrs. Ehrich, Blakeslee, Brandus and Bonaventure, were exceptionally fine. The portrait of the Marquise de Chatelet, by Largilliere, loaned by Mr. Blakeslee; the two "Fetes Galants," loaned by Mr. Ehrich; the Largilliere female portrait, loaned by Mr. Brandus, and the portrait of sweet-faced Mme. Geoffrin, by Carlo Van Loo, loaned by Mr. Bonaventure, were really splendid pictures. In some ways the display was the finest the club has ever held.

The spring exhibition of the Cincinnati Art Club will open Friday, May 5, 1905, with an exhibition of pictures, and a large reception at the Business Men's Club the evening of the same date. On and after May 8, the exhibition will be continued at the galleries of A. B. Closson, Jr. & Co., until its close.

An exhibition of modern miniatures, with about fifty old ones—loaned—is to be opened, March 16, at the Rhode Island School of Design. Among the exhibitors are such Bostonians as Laura C. Hills, Sally Cross, Ethel Blanchard, L. W. Waite and Lillian Taylor Watson. The New York miniaturists are represented by Lucia Fairchild Fuller, Theodora Thayer, Alice Beckington, Rhoda Holmes Nichols, William J. Baer and others. The exhibition continues through March 30.

Mr. J. B. Carrington, of the editorial department of Scribner's Magazine, announces a lecture on "American Illustration of To-day," which includes more than one hundred lantern slides, many of them colored, from the work of C. D. Gibson, Howard Chandler Christy, Jessie Wilcox Smith, and other well-known illustrators.

The Society of Washington Artists will open its fifteenth annual exhibition of oil paintings, pastels, miniatures and sculpture in the Hemicycle of the Corcoran Gallery on March 22. The jury of selection will consist of the officers of the society, and the executive committee, composed of Mr. Edward Lind Morse, chairman; Mr. James Henry Moser, Miss Bertha E. Perrie, Mr. Spencer Nichols and Mr. Max Weyl. Among those who will contribute are John W. Alexander, William M. Chase, Leonard Ochtman, Hugh Breckenridge, Irving Wiles, Bruce Crane, Frank W. Benson, Carleton Wiggins, W. L. Lathrop, Elliott Daingerfield and D. W. Tryon. The trustees of the Corcoran Gallery have offered three prizes of \$200, \$100 and \$50, respectively, to the three best paintings by different artists.

PHILADELPHIA ART NEWS.

The T Square Club held its annual spring smoker Wednesday evening, March 15. One of the features of the entertainment was the reproduction of a product recently produced by the Pennsylvania architectural students, entitled "A Pair of Queens."

The Art Club of Philadelphia opens its fourteenth annual exhibition of water-colors and pastels with a private view for exhibitors and invited guests this evening, March 18. This exhibition will remain on until April 16. The jury of admission and hanging committee are: John Lambert, William M. Chase, George Gibbs, Peter Moran and A. Stirling Calder. This exhibition will be in charge of Mr. E. Taylor Snow.

An exhibition, to be open through March, is that of the paintings of Adolph E. Borie, shown at the Philadelphia Sketch Club. This exhibition includes much portrait and figure work, and several landscapes. There is a charming portrait of Miss Alice Mumford and a beautiful Japanese canvas called "A Woman in a Kimono." Mr. Borie's work is most interesting and shows strong individuality.

The Plastic Club, of Philadelphia, will open on March 24 with an exhibition of the works of the members of the club. As this club includes all the clever women artists and illustrators of Philadelphia, the exhibition will undoubtedly be one of unusual interest.

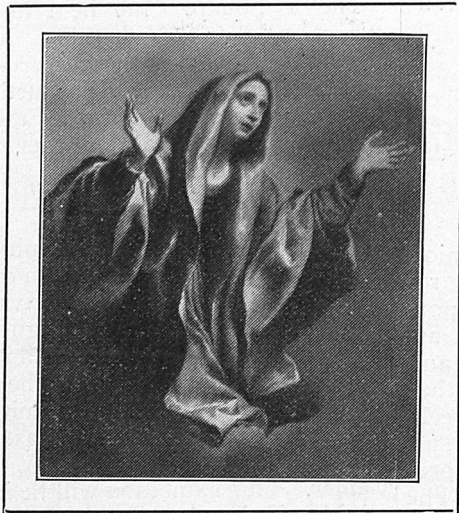
An exhibit of much interest will be that of the work of Miss Elizabeth Wentworth Roberts, to be opened at the Pennsylvania Academy of Fine Arts on Monday, April 3, and remaining until April 29. Miss Roberts is a young Philadelphia artist who has spent some years studying in Paris, and is now a resident of New York.

A sale of importance recently held at the Thomas Galleries—a private collection comprising an interesting Ridgeway Knight, Jaquet, a Boudin, an excellent Girardet, an unusually fine Julian Dupré, and examples of other eminent modern artists, brought exceptionally good prices.

The drawings of the T Square Club just returned by the Beaux Arts Society, which received two medals of importance and fifteen mentions, have been placed on exhibition at the rooms of the club, where they may be seen throughout this month.

Mr. Meredith Janvier, recently gave a lecture upon "Photography as one of the Fine Arts," at the Women's Literary Club. A number of lantern slides showed the most advanced pictorial work of the leading exponents of English and American photographers and made the lecture unusually interesting. Mr. Janvier took up photography as a profession about two years ago, and has been very successful.

By mistake our issue of March 11 stated that the Linton Aphrodite would be loaned to the Pratt Institute. Partial arrangements were made for an exhibition of the statue in the Art Gallery of the Institute, but as it has been retained at the National Arts Club for so long a time, and as another exhibition will be opened in the gallery next week, it will be impossible to exhibit the Aphrodite at the present time.



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